

21  
Twelve  
ENGLISH SONGS  
for the GREAT or SMALL

HARPSICHORD  
or Forte Piano

with an ACCOMPANYMENT for the

FLUTE or VIOLIN

Composed by

Phil: Jac: Meyer

Price 5<sup>s</sup>

LONDON Printed by LONGMAN and BRODERIP N<sup>o</sup> 26 Cheapside  
Music Sellers to the ROYAL FAMILY



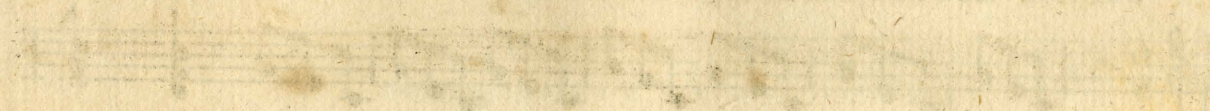




Andante



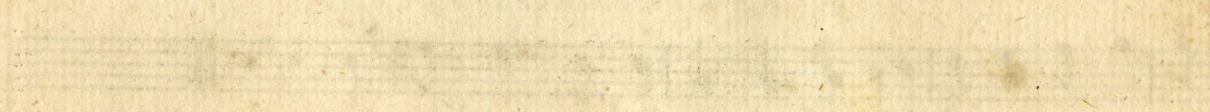
The first of the two staves of music is followed by a line of text, which is also faint and illegible.



The second of the two staves of music is followed by a line of text, which is also faint and illegible.



The third of the two staves of music is followed by a line of text, which is also faint and illegible.



The fourth of the two staves of music is followed by a line of text, which is also faint and illegible.



The fifth of the two staves of music is followed by a line of text, which is also faint and illegible.



The sixth of the two staves of music is followed by a line of text, which is also faint and illegible.



## Andante

N<sup>o</sup>.

I

Harp



While in the Bow'r with beauty blest-- the lov'd A--min--tor



6 6 6 6 6



lies while sinking on Ze-linda's breast he fondly kifs'd her Eyes.



4 3

3 6 4



2

A waking Nightingale who long  
Had mourn'd within the Shade,  
Sweetly renew'd her plaintive Song  
And warbled thro' the glade.

3

Melodious Songstrefs, cried the Swain  
To Shades less happy go!  
Or if with us thou wilt remain  
Forbear thy tuneful woe.

4

While in Zelinda's Arms I lie  
To fing I am not free;  
On her soft bosom while I figh  
I discord find in thee.



4

# Tempo di Polonefe

N.º

II

Harp

Thy fatal shafts un - - - er - - ring move

6

I bow before thine Al - - tar love I feel the soft re - - -

6 6 6 4 3 3 4 3 4



fiftlefs Flame glide fwift thro' all my vi-tal frame.

(2)

(3)

For while I gaze my bosom glows  
 My blood in tides impetuous flows,  
 Hope, Fear and Joy alternate roll,  
 And floods of transport overwhelm my Soul.

My fault'ring Tongue attempts in vain  
 In soothing numbers to complain,  
 My tongue some secret magic ties  
 My murmurs sink in broken sighs.

4  
 Condemn'd to nurse eternal care  
 And ever drop the silent tear,  
 Unheard I mourn, unknown I sigh,  
 Unfriended live, unpity'd die.



6

## Larghetto

N.º

III

Harp

The heavy hours are al-most past that part my love and  
 My longing Eyes may hope at last their on-ly wish to

me  
 fee

But how my Delia will you meet the Man you've lost so long will





## 2

Will you in every look declare  
 Your heart is still the same,  
 And heal each idle anxious Care  
 Our fears in absence frame?  
 Thus Delia, thus I paint the scene  
 When shortly we shall meet,  
 And try what yet remains between  
 Of loit'ring time to cheat.

## 3

But if the dream that fooths my mind  
 Shall false and groundless prove,  
 If I am doom'd at length to find  
 You have forgot to love,  
 All I of Venus ask is this,  
 No more to let us join  
 But grant me here the flatt'ring bliss  
 To die and think you mine.



8

## Andante

N<sup>o</sup>

IV

Harp

When Sappho tunc'd the rap - - tur'd Strain the lift'ning

The first system of the musical score for 'Andante'. It features a vocal line (N<sup>o</sup> IV) and a harp accompaniment. The vocal line is in 3/8 time, starting with a treble clef and a key signature of one flat (B-flat). The harp accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef, both in 3/8 time. The right-hand harp staff features a continuous pattern of eighth-note chords, while the left-hand staff plays a simpler, more melodic line.

wretch for - - got his pain with Art di - - vine the lyre fhe

The second system of the musical score. It continues the vocal line and harp accompaniment from the first system. The vocal line continues with the same melodic and rhythmic patterns. The harp accompaniment maintains its characteristic eighth-note chordal texture in the right hand and a steady melodic line in the left hand.





2

For while she struck the quiv'ring wire  
 The eager breast was all on fire;  
 And when she join'd the vocal lay  
 The captive Soul was charm'd away.

3

But had she added still to these  
 Thy softer, chaster pow'r to please;  
 Thy beauteous air of sprightly youth,  
 Thy native smiles of artless truth.

4

She ne'er had pind' beneath disdain,  
 She ne'er had play'd and sung in vain;  
 Despair had ne'er her soul possess'd,  
 To dash on rocks the tender Breast.



10

## Allegretto

N<sup>o</sup>.

V

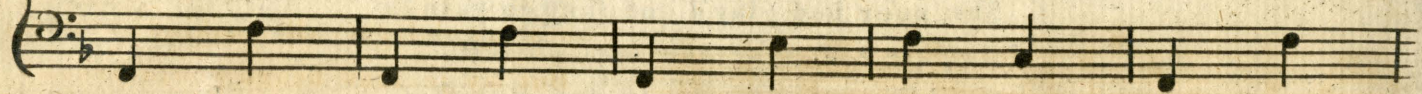
Harp



My dear Miftrefs has a heart foft as thofe kind looks fhe



gave me when with loves re-fift-lefs art and her Eyes fhe did enflave me but her





con-stance's so weak she's so wild and apt to wander that my jealous heart would

break should we live one day a - fun - der.

## 2

Melting Joys about her move  
 Wounding pleasures killing blisses  
 She can dress her Eyes in love  
 And her lips can arm with kisses  
 Angels listen when she speaks  
 She's my delight, all mankind's wonder,  
 But my jealous heart would break  
 Should we live one day afunder.



12

## Non tropo Allegro

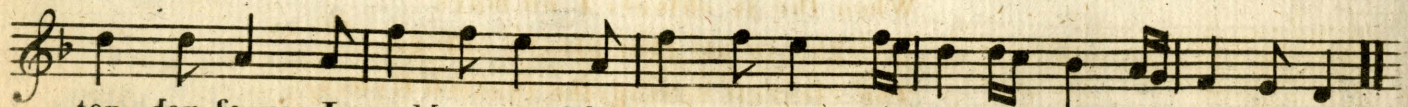
N<sup>o</sup>

VI

Harp



When De - lia on the Plain appears aw'd by a thou - sand



ten - der fears I would approach but dare not move tell me my heart if this be love.





## 2

When e'er she speaks, my ravish'd Ear  
No other voice but her's can hear  
No other wit but her's approve  
Tell me my heart if this be love.

## 3

If she some other Swain commend,  
Tho' I was once his fondest friend  
His instant enemy I prove  
Tell me my heart if this be love.

## 4

When she is absent, I no more  
Delight in all that pleas'd before  
The clearest Spring, the shadiest Grove,  
Tell me my heart if this be love.

## 5

When fond of pow'r, of beauty vain,  
Her net she spreads for ev'ry Swain,  
I strove to hate, but vainly strove,  
Tell me my heart if this be love.



14

Lento

## TO SLEEP, a Duet

N<sup>o</sup>. 1<sup>o</sup>

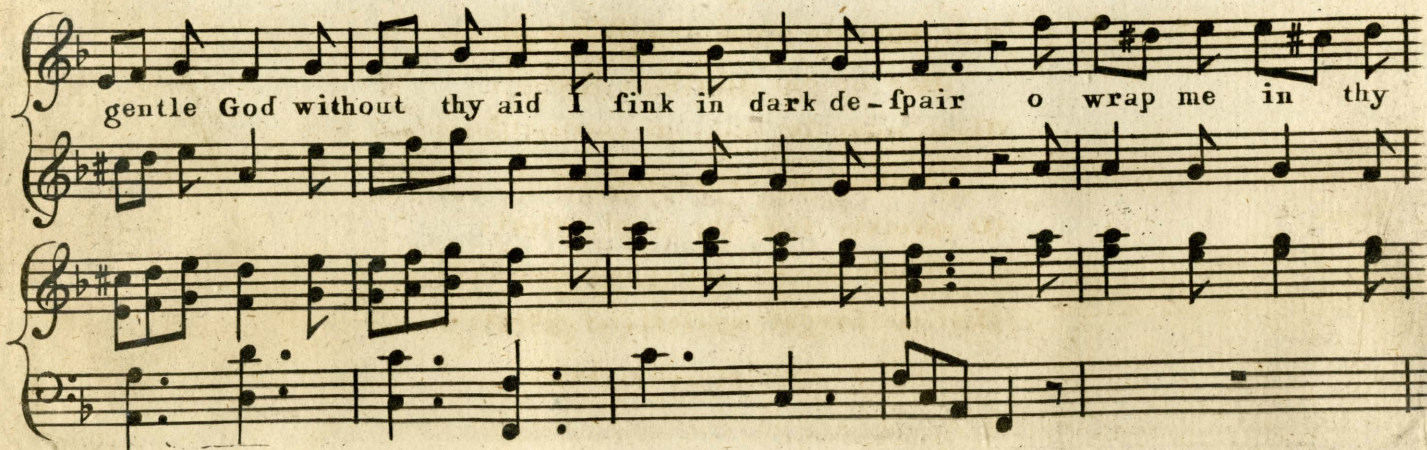
Come gentle God of soft repose come forth this tortur'd breast, Come  
Shed kind ob-li-vion o'er my woes and lull my Cares to rest,

VII.

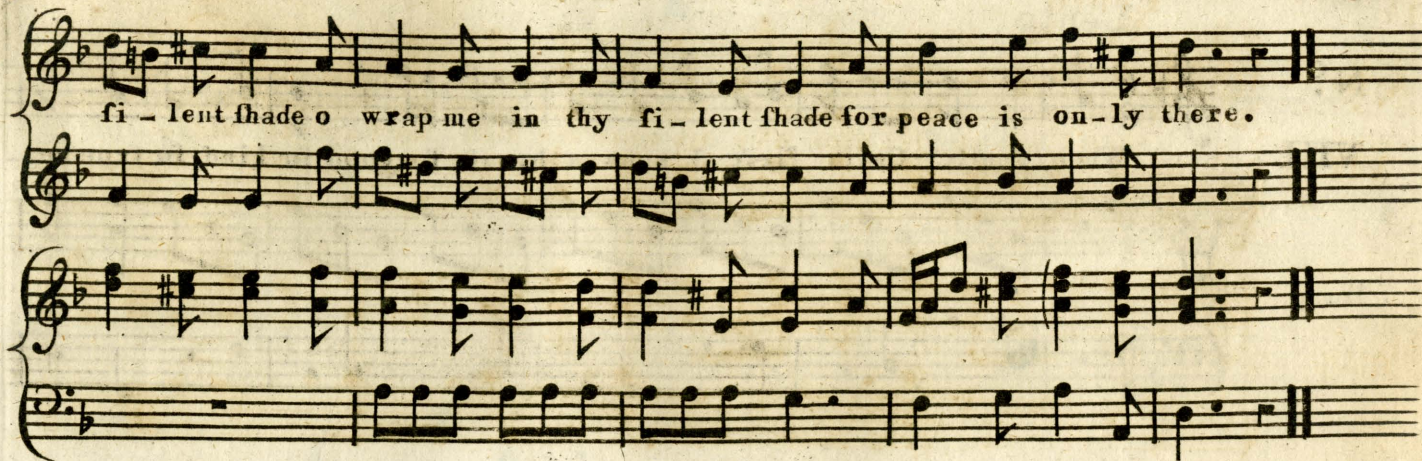
2<sup>o</sup>

Harp

gentle God without thy aid I sink in dark de-spair o wrap me in thy







## 2

Let hope in some propitious dream  
Her bright illusions spread,  
Once more let rays of comfort beam  
Around my drooping Head  
O quickly send thy kind relief,  
These heart - felt pangs remove!  
Let me forget my - self, my grief,  
And ev'ry care - but love.



16

## Lento

N<sup>o</sup>

VIII

Harp



When gentle Celia first I knew a breast so good so kind so true rea-



- son and taste ap- prov'd' pleas'd to indulge so pure a flame I call'd it by too







2

Till Chloris came, with sad surprize  
 I felt the light'ning of her Eyes  
 Thro' all my senses run,  
 All glowing with resistless charms,  
 She fill'd my breast with new alarms,  
 I saw, and was undone.

3

O Celia, dear unhappy Maid  
 Forbear the weakness to upbraid,  
 Which ought your scorn to move;  
 I know this beauty false and vain  
 I know the triumphs in my pain  
 Yet still I feel I love.



40  
18

Andante

N.<sup>o</sup>

IX

Harp

Why will Florel-la while I gaze my ravish'd Eyes re-prove and

The first system of the musical score. It consists of a vocal line (N.<sup>o</sup>) and a harp accompaniment (IX). The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Andante'. The vocal line begins with a treble clef and a key signature of one flat. The harp part begins with a bass clef and a key signature of one flat. The lyrics are: 'Why will Florel-la while I gaze my ravish'd Eyes re-prove and'. The harp part has a 'P' (piano) dynamic marking at the end of the first measure.

chide them with the on-ly face they can be-hold with love.

The second system of the musical score. It continues the vocal line and harp accompaniment. The vocal line has a treble clef and a key signature of one flat. The harp part has a bass clef and a key signature of one flat. The lyrics are: 'chide them with the on-ly face they can be-hold with love.'. The harp part has 'F' (forte) and 'P' (piano) dynamic markings.



## 2

To fhun your fcorn, and eafe my care,  
I feek a Nymph more kind  
And while I rove from fair to fair  
Still gentle ufage find.

## 3

But oh! how faint is ev'ry Joy  
Where nature has not part;  
New beauties may my eyes employ,  
But you engage my heart.

## 4

So reftlefs exiles doom'd to roam,  
Meet pity ev'ry where;  
Yet languifh for their native home  
Tho' death attends them there.



20

All<sup>o</sup> mod<sup>o</sup>N<sup>o</sup>

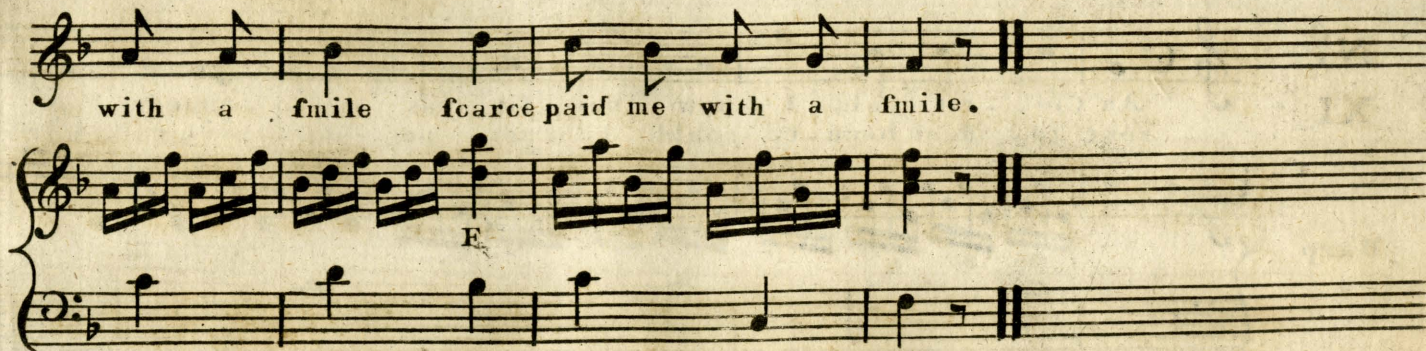
X



Harp







2

Such foolish tim'rous arts as these  
Wanted the pow'r to charm;  
They were too innocent to please,  
They were too cold to warm.

4

Charm'd with this boldness she relents,  
And burns with equal fire,  
To all my wishes she consents,  
And crowns my fierce desire.

3

Resolv'd I rose, and softly prest  
The Lillies of her neck;  
With longing eager lips I kist  
The Roses of her cheek.

5

With heat like this Pygmalion mov'd  
His Statue's Icy charms,  
Thus warm'd the marble Virgin lov'd,  
And melted in his Arms.



## Moderato

N<sup>o</sup>

XI

Harp

Ah Clo - ris could I now but fit as un - - concern'd as  
Your in - - fant beau - ty could be - - get no hap - - pi - nefs nor

when pain When I this dawning did admire and prais'd the co - ming





2

Your charms in harmles childhood lay  
 As metals in a Mine;  
 Age from no face takes more away  
 Than it conceal'd in thine.  
 But as your charms insensibly  
 To their perfection preft,  
 So love as unperceiv'd, did fly  
 And center'd in my breaft.

3

My paffion with your beauty grew,  
 While Cupid at my heart,  
 Still as his Mother favour'd you  
 Threw a new flaming Dart;  
 Each gloried in their wanton part  
 To make a lover, he  
 Employ'd the utmoft of his art;  
 To make a beauty fhe.



All<sup>o</sup> mod<sup>o</sup>N<sup>o</sup>

XII

Harp

When first I fought fair Celia's love and ev'ry charm was new But  
I swore by all the Gods a-bove to be for e--ver true

long in vain did I adore long wept and fight in vain she still pro- test-- ed





## 2

At last o'ercome she made me blest,  
And yielded all her charms;  
And I forsook her when possesst,  
And fled to others arms.  
But let not this, dear Celia, now  
To rage thy breast incline,  
For why, since you forget your vow  
Should I remember mine.



